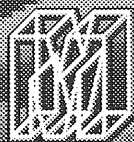
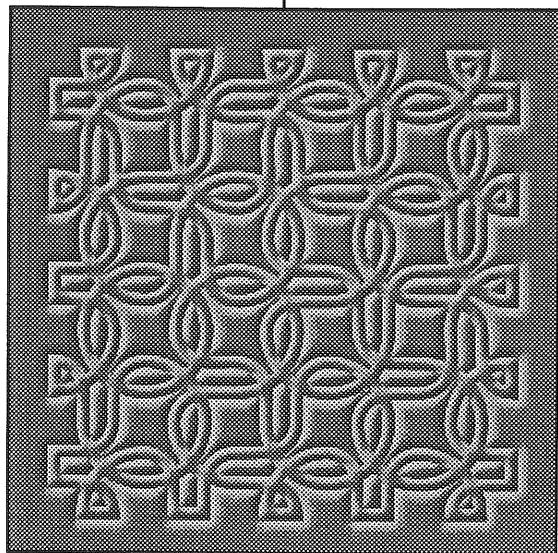


Artists Using Science and Technology newsletter

Vol. 16/No. 2

JAN/FEB





"knot," digital image, November 1996, Paul Brown

1

Paul Brown is an artist and writer

and is editor of *FineArt Forum*

- the art & technology netnews service of the

Art, Science and Technology Network (ASTN).

He can be contacted at:

paul_brown@siggraph.org

Art and Technology in Australia has earned an enviable international reputation for its leading edge work in art and technology. The reasons are many. Australians have always been early adopters of technology. The vast internal distances mean that the culture is much more reliant on communication media than is Europe or the USA. Then there's the geographical isolation which makes Australians work harder at keeping up with leading edge international developments. However two key initiatives deserve special credit. They are: the founding of the Australian Network for Art and Technology (ANAT) in 1985 with a small budget from the Australia Council to support artists working in the area and; the Australia Film Commission's "No Frills Fund" which later became the "New Image Research Program" which made similar enabling grants to practitioners in experimental areas.

Then there's the immigrants - many of Australia's population were not born here. This has generated a wonderful pluralistic diversity of cultural expression including a long overdue acknowledgment of the contribution of our indigenous community. Many feel that the integration of our ancient knowledge, like the Dreamtime and the Song Lines, with modern technologies like the super highways will give Australia a unique and powerful perspective on the future of humankind and our planet home.

The legacy of post second world war Federal socialism should not be overlooked. Their egalitarianism and respect for fundamental values, regardless of economic materialism or religious ideology, has encouraged this pluralistic human-centred outlook. Their policy for state support of non-commercial experimental artforms has been an essential component in developing our leading reputation in this area. It's a pity therefor that our Federal Government, when recently allocating \$84 million for infrastructure development for media technologies, devalued artists in their list of recipients. It's an oversight that many are now lobbying to reverse.

This issue of Ylem newsletter can only be a brief taste of what's going on. For those who want to know more the key book on what's happening over here is "Electronic Arts in Australia", edited by Nicholas Zurbrugg as a special issue of Continuum Journal, Vol 8, No. 1. With almost 500 pages it's an essential review of work in this area. Copies can be ordered from the publishers at A US\$15 or US\$15 (including p&p): Continuum, Centre for Research in Culture and Communication, Murdoch University, Murdoch WA 6150, Australia. Phone +61 9 360 2734, fax +61 9 310 6285. Then there's the many world-wide web sites. Try launching from ANAT at: <http://www.va.com.au/anat/>; ArtsNet: <http://peg.peg.apc.org/artsnet/>; or from the Australian-based international art & technology newsletter FineArtForum at: http://www.mssta.te.edu/Fineart_Online/home.html.

Finally my thanks to all those who responded to the invitation to be included in this issue and my apology to the many others who are, inevitably, left out. Maybe there will be another opportunity to show some more Australian work in a future Ylem newsletter. I certainly hope so.

YLEM MEMBERSHIP MEETING

(at location below proceeding the Forum) to elect new Board Members to the Ylem Board of Directors. Members, plan to come at 7:15 to receive your ballot. We need a quorum!

We are bit players in a whole system called the universe. How we move, the structures we build, the rockets we launch depend upon things like the rotation of the earth, and the laws of movement governing atoms, fire and water in ways that have never crossed your mind.

The forum offers short 15-minute talks in which members of the audience are encouraged to throw in other examples and parallel ideas.

PROGRAM

Tidal Forces and the Geomagnetosphere of the Earth: Zach Stewart.

Zach Stewart has rowed from San Francisco to Drake's Estero, Petaluma, Suisun City and Alviso, taking advantage of the flow of the tides. Stewart, an architect in real life, supports the arts by maintaining Canessa Gallery in his foyer. He has invited the following unusual thinkers to interact with us as well:

The Mathemagical Mystery Tour: Jonathan Quintin.

Jonathan Quintin of New Zealand has spent years exploring what he calls "inner geometry" in his art. Linking art, science and mystery, his multimedia color light show inspires awe. It connects the bounded with the unbounded, and evokes the inner geometry of nature.

Using the Lohan and the Practice of Geomancy: Richard Feather Anderson.

Lohan is an art form practised by the Chinese for thousands of years. It is a way of arranging the landscape in harmony with gravity and the magnetic field of the earth. What does it offer us?

Biomorphological Aesthetics and the Science of D'Arcy Thompson, Goethe, Steiner, and Schwenk: Sterling Bunnell.

Admiration for the patterns in nature drew all these thinkers deeply into the reasons that nature favors beautiful forms: mathematics, dynamic forces and the underlying constraints of material. Human structures are a sad contrast.

ROUND TABLE DISCUSSION OF PRACTICE AND PRACTITIONERS.

YLEM FORUM: ASPECTS OF ROTATIONAL COHERENCE

JANUARY 10, 7:45 PM

CLASSROOM, EXPLORATORIUM

3601 LYON ST.

SAN FRANCISCO, CA

Upcoming Forums

In 1996, we will meet on the 2nd Wednesday of the odd-numbered months. Members wishing to conduct a forum on their pet subject in July or November please contact Trudy Myrrh Reagan, 415-856-9593; trudymyrrh@aol.com

MARCH 13: ART AND COMMUNITY

MAY 8: TELEPRESCENCE

JULY 10

SEPTEMBER 11: THE BRAIN

NOVEMBER 13

YLEM: ARTISTS USING SCIENCE AND TECHNOLOGY EXHIBIT

Visit Ylem's massive group show! Featured artists : Joan Blades, Diane Fenster, Roger Ferragallo, Wolfgang Gersch, Lucia Grosberger Morales, Ken Herrick, Marius Johnston, Eleanor Kent, Marjorie Mikasen, Myrrh, Margaret Astrid Phanes, Kit Monroe Pravda, Sonya Rapoport, Beverly Reiser, Ken Rinaldo, Jeremy Sutton, Frances Valesco, Corinne Whitaker and Amy Youngs.

DIANE FENSTER

was recently awarded Cool Site of the Day on the Web.

ROGER FERRAGALLO

will feature his stereo imagery, manufactured in anodized aluminum for murals.

LUCIA GROSSBERGER MORALES, BEVERLY REISER & SONYA RAPOPORT

will display multimedia/interactive installations.

KEN HERRICK'S

sculpture features his patented Neon Bubbles.

ELEANOR KENT'S

knitted works are first designed on the computer by Craig Cassin.

TRUDY MYRRH

paintings on plexiglas

FRANCES VALESCO'S

mixed media prints will also be featured.

AMY YOUNGS AND KEN RINALDO

collaborate to create sculptural statements

JOAN BLADES, WOLFGANG GERSCH, MARIUS JOHNSTON, MARJORIE MIKASEN, MARGARET ASTRID PHANES, KIT PRAVDA, JEREMY SUTTON, AND CORINNE WHITAKER PRESENT two-dimensional works, demonstrating the various techniques, possibilities and ideas connected and computer technology.

GALLERY ON THE RIM

333 3RD ST, SECOND FLOOR (ONE BLOCK FROM MACWORLD EXPO '96!)

SAN FRANCISCO, CA 94107

415-543-7007

JANUARY 9-31, TUES.-SAT. 11-6

RECEPTION JANUARY 9, 6-9 PM

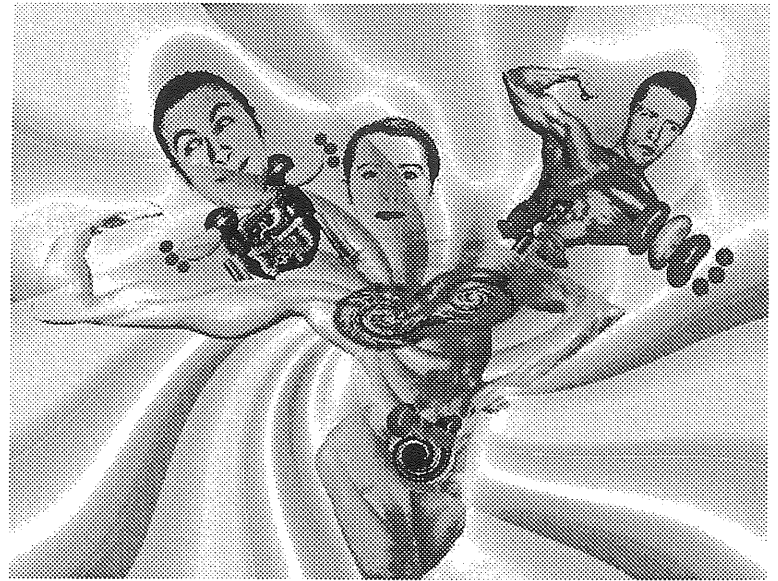
OPENS: TUESDAY, JANUARY 9 IN CONJUNCTION WITH MACWORLD EXPO

Nanobot by Troy Innocent (below)

Cute product by Elena Popa (detail: bottom right)

Fresh new humans by Troy Innocent / Elena Popa (top right)

Techno Digesto Fetishism text written by Troy Innocent / Dale Nason



TECHNO DIGESTO FETISHISM

a new product from
Swirltime Corporation

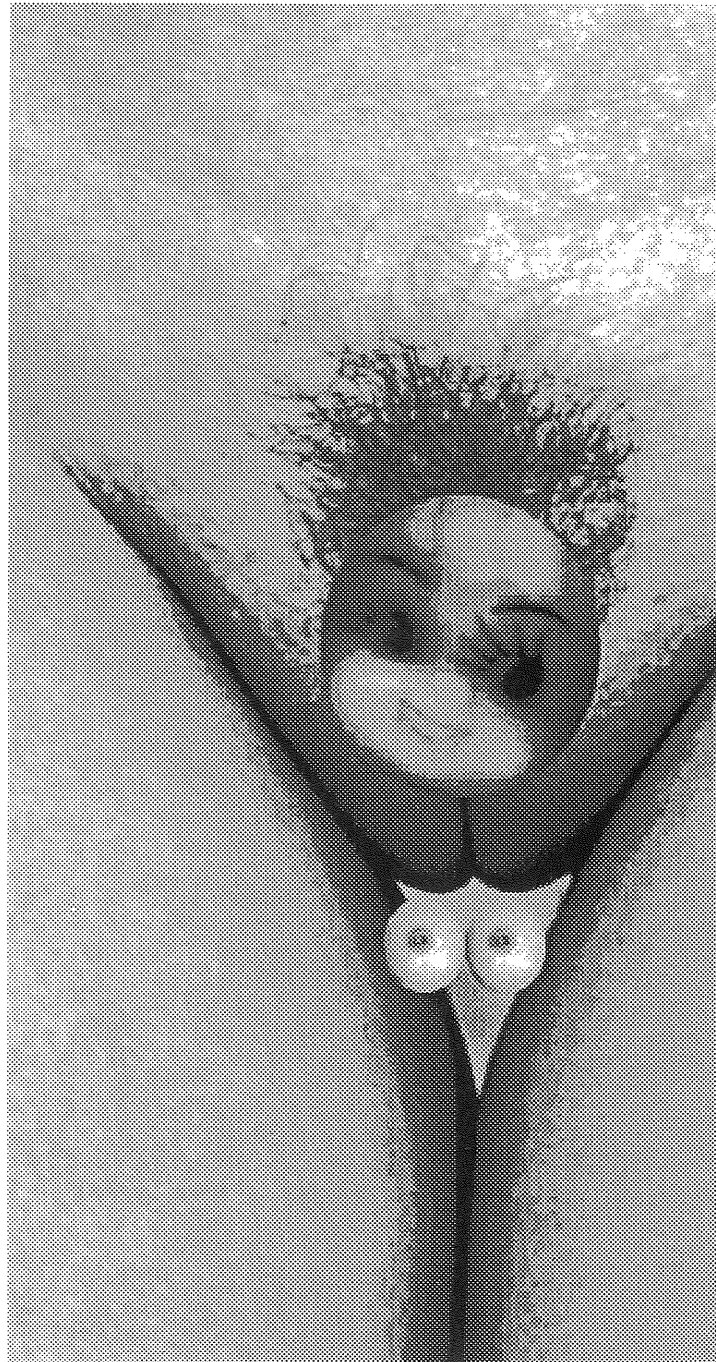
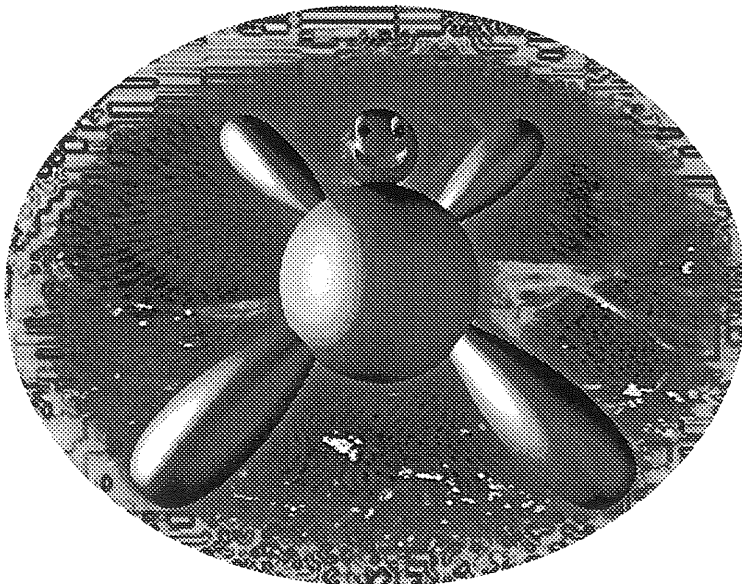
BITE, CHEW, SWALLOW, DIGEST AND POO YOUR LOVER WHILE EVERY CELL OF THEIR PHYSICAL BODY RECEIVES LOVING TACTILE SENSATIONS. EVERY ORGAN WILL FEEL AND STIMULATE EACH PIECE OF YOUR PARTNER AS THEY PARTIALLY INTEGRATE WITH YOU.

Techno digesto fetishism is a new product for EROTIC INTERACTION BETWEEN TWO OR MORE REGISTERED USERS IN CYBERSPACE. INTEGRATING THE CONVERGING FIELDS OF TELEPRESENCE, NANOTECHNOLOGY AND TELECOMMUNICATIONS WITH SEXUALITY, MEAT AND EROTICA INTO ONE COHESIVE TAKE-HOME SET TOP BOX SOLUTION.

③

SENIOR RESEARCHERS Suku Kabaya AND Fuku Shinani PRESENT DEMONSTRATION MODELS OF SOFTWARE (HUMANS TURNED CANDY FLESH) AND HARDWARE (WITH SUGAR SUPREMATIST NEURAL NETS CODED INTO ROMS). ON SCREEN INTERACTION WITH SIMULATED PARTNER IS SUPPLEMENTED BY EDIBLE PHYSICAL MODELS. INTENSITY AND INTIMACY WITHOUT DEATH, REINTEGRATE ON EXCRETION, HOW REAL DOES IT FEEL ?

Concept generated by
Swirltime Corporation Copyright 1994



Sideways Notes from the Digital Sandbox
by George Alexander

*MACARONIC: APPLIED TO BURLESQUE
VERSE IN WHICH VERNACULAR WORDS WERE
MIXED WITH LATIN; THE LITERARY ANALOGUE
OF MACARONI ('A GROSS, RUDE, AND RUSTIC
MIXTURE OF FLOUR, CHEESE, AND BUTTER')

*PASTITSO: GREEK MACARONI PASTA
MIXED WITH MEAT SAUCE, TOPPED WITH A
BECAMEL SAUCE AND BAKED. (AS IN PAS-
TICHE: A BORROWING OF MOTIFS FROM
OTHER WORKS OF ART OR LITERATURE)

GEORGE ALEXANDER
is an artist and writer living in Sydney



1 **PLAYBACK/** "We're always trying to defeat death by leaving images", deceased painter Francis Bacon was saying on television the other night. Luckily there was a Maxell tape in my VCR, enabling me to capture this moment for indefinitely repeatable playback. Or so goes a recent Maxell ad where a boy watches a tape of his baseball catch over and over throughout his lifetime, aging during successive incarnations like the astronaut from 2001 while the picture stays perpetually young. A flickering version of the Eternal Return? Baseball diamonds aren't forever. Why? Entropy. An increase in pack tension on the tape spool can delaminate the magnetic layer from its mylar or ester base. Hence disfigurement, ridging, edge damage, cinching. And time has strange loops in it now. Why does last month's Telegraph Mirror seem more remote than the Jurassic dinosaurs?

2 **MEMORY/** Can you remember what memory was? When your head was your hardware. A writhing sea of neurons kept constantly busy inventing what happened. You kept the past alive-images and words-in your brain, on a island called In the Beginning or Once Upon a Time. On it you kept track of everything that existed. You knew maybe a hundred names of family and friends and the powerful. Beyond the island was wilderness - no telling what creatures lived there, between reality and imagination. Fascinating and terrifying. Now the faces in the memory bank are public personalities, familiar strangers: people in Reebok ads, veejays and deejays, game-show hosts, the sons and daughters of game-show hosts. On talk shows people talk about others on other talk shows. People hold up placards for applause and you wish you could be there laughing along with them all on the Steve Vizard show. Nostalgia for the present in a culture of permanent playback. There is no there there.

3 **HISTORY/** Dragged along by the current of time what a hullabaloo of history - what shrieks, blood, kettledrums: homes flattened, statues toppled and empty ornaments curling in intense heat, melted telephones, the charred stumps of date palms, ledger pages flapping in the wind. The weightless narratives and heavy weapons that make up history, our history. Pages swirl into heaps - there's Paul the tentmaker of Tarsus spreading Christendom, and before that Pax Romana, and before that on that Mediterranean littoral, the cutting edge of the Fertile Crescent, Salad in the Kurd met the Crusaders, who were thrown back on Famagusta in Cyprus and later had swarthy Othello for governor.

When any educated European would study Maimonides, Ibn Arabi, or Averroes. When Baghdad was Rome. Ottoman and Venetian architectures overlay the traces of Macedonian Greek and Caliphate Arab. Phoenicia, Petra, Baalbek, Gaza, Jerusalem, Alexandria, Damascus, Aleppo-the birthplaces of primitive schismatic Christianity. Before that the Palace of Knossos, and before that animal muzzles rowing impassively beneath a sea of peat. In the beginning there was no word. Two thousand million years to form lips, to give me these stubby, grubby fingers with which to write: HOMO (soidisant) SAPIENS. Then writing: stelae, cuneiform rolls, papyrus, books. Then maps, diagrams, architectural blueprints, geometric formulas. Cultures-Celtic, Greek, Tantric - working overtime for millennia to sustain by ritual and rote a collection of data that would have fit comfortably on a couple of CD-ROM discs.

4 **TOTAL RECALL/** Today the tools of global integration -the satellite media net, the multinational corporation - have created a genre of art style called technological sublime. It brings together wireheads, lit profs, psychologists, visual artists, slippery post-structuralists, SF writers, liquid architects, creative types on military payrolls, and cyberslackers. The mystic urge for total awareness and information control is as old as the Memory Theatres of Ramon Lull and Giordano Bruno. These were charts, systematised wheels of all available knowledge, celestial and terrestrial, run by mathematics. Now this urge is being actualized in Internet -that sprawling octopus of millions of computers swapping documents, providing data services, sharing bulletin boards; also MUDS (Multi-user dimensions) where role playing Daggers and Dungeons are as allegorical as Dante's Divine Comedy (1300), and allow users to explore a space with a specific and expandable cartography: caverns, forests, sleazy bars.

5 **FINDING YOURSELF/** The Japanese drive cars with digital navigation screens; the Pentagon can locate you by signals bounced off satellites of the Global Positioning System. As virtual geography becomes more vivid, physical geography is becoming more virtual. The more time people spend working and playing in cyberspace, the less dependent they are on any one "real world" location for material and emotional sustenance. The coming of digital cartography accelerates this, making every neighborhood on earth as easily navigable as one's own, and thus clearing the way for the circulation of vast technomadic populations, accustomed to living at two places at once and in none for too long. This relentless mobility spells doom for any institution whose power is grounded in a fixed physical geography, and you'd better believe the nation state's on that list. No wonder the traditional symbol of a sovereign's power has been a hand-held globe. Wait for the hand-held smart-map.

6 **AUSTRALIA/** It's a whole bunch of cultures sitting on top of everyone else smelling each other's restaurant exhaust fans. It's Oz raw materials, cooked in a Mediterranean fashion, with spicy Asian spin: dried galangal, coconut paste, kaffir lime leaves, lemon grass. On TV they call it multiculturalism.

7 **COMPUTER DREAMING/** "Relax", she said, "put yourself in my hands. This is called Computer Dreaming." It happened while I was playing with the dancing green phosphors on my monitor and listening to short-wave radio: parts of the world trying to make contact with other parts. It must have been Radio Cythera. Suddenly the office wall broke apart and an old Greek woman decked in bracelets walked through the opening with a mobile phone. She looked like she was cooking a pastitso* and talking to a long extinct glossoptera in the frying pan: Depuis che je latrev zestanov la flogue destimat che me pipolis cheme gargalev jusqua a ton pat. -Did you come by photography or boat? I asked -My name is Scheherezade, I'm from the 1001 Australian Nights. A universe of layers, permeable, mutable, destructible. She left me some ancient telephone directories to distant places. It was like ET rigging up celestial telephones from the junk of suburban houses. Since then the visible world keeps splitting along fault lines to display another world which can in turn be peeled away and tossed aside. -Hello? Anyone out there? -Yes, who is this? -Click. Buzz.It's Art History over the last millennia with Phil George, George Alexander and Zippy the Pinhead all on the same electronic wire. Voices overlapping in atomized riffs. Voices talking to themselves (intercranial messages), talking to their gods (Doc Marten or Doc Freud) to dead grandparents and dead poets, errant lovers, doomful doctors. Space aliens. Astral Plane drifters. Everybody must get phoned. -Buzz. Static. Click. Not much here. On the transhistoric party-line. The definitive late-century limbo. Just voices floating in some etherized slip stream and calling out their messages. There's no fixed locus, no switchboard, no centre where calls intersect. There's just voices joining the network at random as the circuit hooks in. A place of unformulated menace, a place of contraries, the space of solitary bodies encumbered by ephemeral harems, a foreclosed space of desire, an improbable space of rootedness too, a space of dream.

8 **CONFUSION/** Have you ever started to feel all the issues are just mushing together in your mind, spinning slowly at first, then faster, swirling wildly out of control until the muscles that hold your opinions begin to weaken and fall away and suddenly all the conflicts of the world go swirling by in one gigantic cyclonic rush unconnected to anybody. -No, I've never felt like that, have you? -No.

9 **CYBERKOANS/** -a wise man will find himself surfing many channels -a ringing phone is not the best way to fill a back pocket -windows to the soul won't run on systems with low RAM -all that is digital melts into analog -knowledge is woven of many fibre-optic cables -the drive to know is spurred by the drive to diddle.

(with thanks to Ed Morales, Geoffrey O'Brien, Erik Davis, Ammiel Alcalay, Frances Yates, Julian Dibbell, Joe Rosebranch)

Group Health Rates for Ylem Members

It's not too late for California YLEM members to sign up for health insurance — and get a special low rate on membership in Media Alliance, a great resource for artists, writers and performers whose work involves computers.

Through a special arrangement with Media Alliance, YLEM members can join for only \$20 instead of the standard \$45, any time before January 31, 1996, and become eligible for the Health Insurance Plan for California. (Your insurance can begin in the period between 60 and 120 days after your Media Alliance membership activates.) HIPC, one of very few ways a self-employed person can get medical and dental coverage, offers access to over twenty health plans and requires no medical exams. This writer was able to keep the same medical plan she'd had through an employer, for 70% of the cost, and is submitting this article to the newsletter as a Genuine Unsolicited Testimonial.

And — you now have a standard membership in Media Alliance, with access to an outstanding resource library, discounts on computer rental in the Mac Lab, access to Provident Central Credit Union, and free or discount admissions to Media Alliance events. Upgrading your membership gives you job listings concentrated in fields of interest to YLEM members, discounts on computer classes, and much more. Call 546-6334 for a sense of what they offer.

YLEM's last issue implied a misleading deadline date of December 1. The LAST CHANCE to join at the \$20 YLEM rate is JANUARY 31, 1996. You can always join Media Alliance for \$45, to support their mission of keeping the media accountable and community-based — and get all the benefits above.

INSURANCE REPRESENTATIVE ED ELKIN ANSWERS YOUR QUESTIONS IN WORKSHOPS AT THE MEDIA ALLIANCE OFFICE (CALL 415 546-6334 FOR A SCHEDULE) OR IN ORINDA (510-254-3864).

To the Editor:

5

The last issue (15:6) of the Ylem Newsletter was stimulating and its layout invited reading. If you are interested in letters to the editor, mine follows. I wouldn't worry too much about the mind/body gap that was a focus in that issue. That controversy has been around since Apollo/ & Dionysus, Poussin & Rubens, Cezanne & VanGogh — seemingly forever. The discussion obviously has staying power; but computer art is not onto some overwhelming, new concern. In my own computer art, I do not feel the smooth surfaces of the monitor or the Cibachrome prints I exhibit lack aura any more than do the vastness of a night sky or the purity of abstract thinking. (My computer art can be viewed at: <http://www.ylem.org/ylem/artists/rstanley/rstanley.html>. Disembodiments are part of my being human. In fact, it might be argued that they are the seeming great attractor of evolution. So, sometimes we lean towards Sun, Apollo, smooth monitor; othertimes we lean towards Earth, Dionysus, tactile. Ultimately, the human spirit balances these things out. Actually, these days it seems Apollo is hidden behind the smoke generated everywhere by the flames of passion. C'mon Apollo! A little help here please.
—Robert Stanley: rstanley@mail03.mail.aol.com

I'd like to comment on Dr. Gordon's brief analysis of 20th century art in his provocative article in YLEM'S newsletter, volume 15: number 6, "Art For A New Millennium: a neurobiological perspective." His sentence reads: "Art in the 20th century has been predominantly two dimensional, static, immobile, non-interactive, limited to the visual modality, created by a single person, displayed on a wall and based on the human body, landscapes or abstract designs." We are still in the 20th century and a lot of this has already changed, but the thrust of this letter is as follows: Scientists are aware, and I am assuming that Dr. Gordon is scientifically trained, that knowledge is based upon previously acquired knowledge. Layer upon layer of experimentation and experience account for where we are now scientifically and where we are going. I think about art in the same way. I would like to embellish upon Dr. Gordon's analysis of 20th century art with a reverence for the art that has preceded his predictions. Although it may hang on walls, good art is dynamic, not static; not immobile but spacial. The work of Cezanne, Picasso, and Mondrian are good examples. Dr. Gordon could be referring to the physicality of the art objects themselves but we know that art extends beyond the physical.

—Sonya Rapoport: rapop@garnet.berkeley.edu

News of Members

A New Space for the SF Art Commission Gallery
The San Francisco Art Commission Gallery was forced to close its indoor space on Grove Street last fall due to seismic hazard, but is reopening in the space formerly used by the San Francisco Museum of Modern Art Bookstore. Its first show was "Techno," an exhibition featuring Elliot Anderson, Jim Campbell, Bruce Cannon, Ed Osborn, Ylem member **Marjorie Franklin**, Hillary Kapan and Sara Roberts.

ART COMMISSION GALLERY, 401 VAN NESS AT McALLISTER (1ST FLOOR), SAN FRANCISCO, CA.

Ian pollock and Janet Silk created an outdoor installation for the SF Art Commission Exploration City Site and will also be part of Soundculture 96 in 1996...

Lucia Grossberger Morales and Beverly Reiser collaborated on a multimedia, non-traditional "ofrenda" for the Dias de los Muertos exhibit at the Oakland Museum in November...

Bruce Beasley exhibited recent bronze sculptures this fall in Houston...

Sylvia Pengilly was mentioned in "Music for the Senses," an article about new tools to make music, in the October 21st issue of the *New Scientist*...

Gene Edwards is included in the just-published *CyberDesign: Photography*, from Rockport Press...

The December issue of *The Net* magazine had an article, "Digital Storytelling," about **Mark "Spoonman" Petrakis**...

Wolfgang Gersch was included in Weinfest '95 at Mountain Winery, Saratoga, CA. It honored four German-speaking artists currently working in the San Francisco Bay Area...

Paul Hartal, of the Center for Art, Science and Technology in Montreal, recently had a poem included in the anthology, *The Path Not Taken*, and an article, "Space Art," in the *Orbiter* magazine. At the conference of the International Movement for the Interdisciplinary Study of Estrangement (IMISE) at Oxford, UK, he presented a paper, "Rendering Science More Scientific Through Art."

JANUARY 9-12

MacWorld Expo San Francisco

At Moscone Center, 747 Howard St., San Francisco, CA. Premiere showcase for all that is new in Macintosh applications, which often have some wonderful possibilities for art. \$175 at the door; exhibits-only admission \$40 cash only at the door. Plan to come by public transportation, since parking is difficult.

MacWorld Expo

SAN FRANCISCO
1400 PROVIDENCE HWY
NORWOOD, MA 02062

JANUARY 10

Ylem Forum: Aspects of Rotational Coherence

(Details on page 2.)

ONGOING, THRU JUNE

Independent Television Service

Still in business despite federal budget cuts! Seeks unusual television programs. Prospectus:

ITUS
190 FIFTH ST. E.#200
ST. PAUL, MN 55101

DEADLINE JANUARY 5

75th National Art Directors' Club Awards Program

Open to directors, designers, photographers, writers, illustrators. Ad and graphic design work first printed, published, broadcast 12/1/94-12/1/95. Medals and merit awards presented in June; publication in *Art Directors Annual*.

ART DIRECTORS CLUB
250 PARK AVE. S.
NEW YORK, NY 10003 212-674-0500
FAX 228-0649

Is Your Area Code Due to Change?!

Please notify the Ylem office, PO Box 749, Orinda CA 94563, right away! The Ylem Annual Directory is in preparation.

DEADLINE JANUARY 8

Bellagio Study and Conference Center

This deadline applies to two sessions: 10/11 thru 11/19/96, 2/3 thru 28/97. Bellagio, Italy, overlooking lakes Como and Lecco, view of Italian Alps, surrounded by park and gardens. Successful applicants will have "significant publications ... or shows to their credit." Private room, bath, study, spouse allowed, no stipend. 4-week residencies.

BELLAGIO CENTER OFFICE ROCKEFELLER FOUNDATION 420 5TH AVE.
NEW YORK, NY
10018-2702
212-852-8431

DEADLINE JANUARY 10

SIGGRAPH 96 Call for Papers

Notification of acceptance/rejection: mid-April 1996; camera-ready and electronic versions of accepted papers due May 10 1996.

HOLLY RUSHMEIER
SIGGRAPH 96
PAPERS CHAIR, BLDG. 225
RM. B-146; NIST GAITHERSBURG, MD
20899 301-975-3918; FAX 963-9137 PAPERS.96@SIGGRAPH.ORG

DEADLINE JANUARY 15

Eventworks 96

Accepting proposals for annual April festival of experimental media arts: film, video, Internet events, sound, spoken word, movement, performance, etc

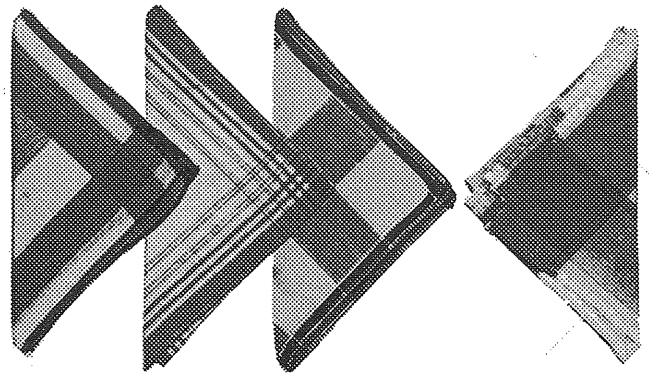
EVENTWORKS
621 HUNTINGTON AVE. BOSTON, MA 02115
617-232-1555
EXT. 561
FAX 566-4034

DEADLINE JANUARY 15

Light Let Loose

Open to US artists. "Works which photographically capture light ... " Any book and paper art with light as subject and some form of photography in the process. \$10/up to 3 slides.

JEREMY SUTTON
PORTRAYALS
245 EVERETT AVE.
PALO ALTO, CA 94301 415-325-3493;
JEREMY@PORTRAYALS.COM



"Four Plain Triangles" by Margaret Turner from ELECTRIC HANKIE. HI 6ft total width 15ft

DEADLINE JANUARY 19

Photowork '96

Cash awards. Slides. Juror: Miles Barth, Curator/Archives & Collections, International Center of Photography. Show March 22-April 26.

SASE TO:

BARRETT HOUSE GALLERIES DUTCHESS COUNTY ART ASSN. 55 NOKON ST.
POUGHKEEPSIE, NY 12601 914-471-2550
FAX -2678

DEADLINE JANUARY 31

Convergence IX

Proposals sought for temporary site-specific sculpture, performance art, dance, theatre, and music; "sites vary from park-type settings to cityscapes. Commissions usually do not exceed \$2,000." Existing work OK. This "International Celebration of the Arts" takes place June 4-10. Send work samples (max. 20 slides or 2 audio/video tapes), resume, and accurate project budget.

SASE TO: BOB RIZZO

DIRECTOR OF PUBLIC PROGRAMMING
PROVIDENCE PARKS DEPT.
ROGER WILLIAMS PARK PROVIDENCE, RI
02905 401-785-9450

DEADLINE JANUARY 25

NEA Fellowships: Photography

\$15,000-\$20,000 unrestricted fellowships. Open to US artists working in photography.

NATIONAL ENDOWMENT

FOR THE ARTS
1100 PENNSYLVANIA AVE. NW. #624
WASHINGTON DC 20506 202-682-5448
FAX 202-287-6006

DEADLINE JANUARY 26

National Works on Paper

"Artists Listen to the Earth." Work examining "the relationship between art and nature, seeking works in which artists explore environmental issues in a wide range of approaches." \$15/up to 3 slides. Juror: Stephen Wicks, Curator, Knoxville. Mus. of Art. Show March 21-April 14.

SASE TO MARSH ARTGALLERY

UNIV. OF RICHMOND, VA. 23173,
804-289-8276
FAX 287-6006

DEADLINE JANUARY 19

US Super 8 Film/Video Festival

Rutgers. \$1,000 awards. All genres; work must have originated on Super 8mm film or 8mm video; post-produced on video OK. \$30/entry.

DIRECTOR: ALBERT NIGRIN

US SUPER 8MM FILM & VIDEO FEST.
RUTGERS FILM CO-OP
MEDIA ARTS CENTER
RUTGERS UNIV.
43 MINE ST.
NEW BRUNSWICK, NJ 08903
908-932-8482
FAX 1935
NJMAC@AOL.COM

DEADLINE JANUARY 24

1996 Annual Juried Exhibition

\$3,000+ cash awards. Open to US artists. 2D and sculpture completed in last 3 years, not shown in a CA juried show. 2D ready to hang, 96" x 50" max incl. frame; all work 50 lbs. max. \$30/up to 2 slides; \$50 for work shipped to museum. Juror: Howard N. Fox, Curator/Contemp. Art, LA County Museum of Art. Show March 19-April 14. No insurance.

PALM SPRINGS DESERT MUSEUM, ARTISTS COUNCIL,
PO Box 2288
PALM SPRINGS, CA 92263
619-327-5069
FAX 325-7186

DEADLINE JANUARY 24

Images from the Outside

A national photo competition at Sheppard Gallery, University of Nevada, Reno. Media: photography, digital/electronic. Flat work, 20" x 24" max. Juror: Rupert Jenkins. Fee: \$10/5 slides, \$15/10 slides. Awards: \$100, \$200, \$250, 1-person exhibition at Exit Gallery, 1996-97.

PROS, SASE TO:
UNIV. OF NEVADA/RENO
DEPT. OF ART, #224
RENO, NV 89557
ATTN: SUZANNE KANATSIK

DEADLINE JANUARY 31

Digital Photography '96

\$500+ cash awards. Any work with origin in lens-imaging device and brought to completion within computer. \$15/up to 3 slides. Show Apr. 26-May 25, and on World Wide Web (1995 exhibit located at: <http://www.bradley.edu/exhibit95/>).

DIGITAL '96
PEORIA ART GUILD
1831 N. KNOXVILLE AVE. PEORIA, IL 61603
HOWARD GOLDBAUM
BRADLEY UNIV.
309-677-2998
EMAIL: HOWARD@BRADLEY.EDU

DEADLINE JANUARY 31

Dorothea Lange/ Paul Taylor Prize

\$10,000 for an equal collaboration for a documentary project between a photographer and a writer. Applicants "should describe a specific project that they wish to undertake and that they intend to have published. Collaborative submissions on any subject are welcome." \$10 application fee.

CENTER FOR DOCUMENTARY STUDIES, DUKE UNIVERSITY, PO Box 90802, DURHAM NC; 27708-0802

DEADLINE JANUARY 31

Ylem Access to Group Health Rates

Open enrollment until 1/31. Details on page 5

DEADLINE FEBRUARY 1

Ylem Slide Registry

See special insert

DEADLINE FEBRUARY 2

International Fax/Envelope Mail Exhibit

Art envelopes and fax art pieces; all work must be postmarked or faxed. Show Feb. 15-Mar. 8. No fees.

INTERNATIONAL FAX/MAIL ART EXHIBIT,
MEMPHIS COLLEGE OF ART
1930 POPLAR
MEMPHIS, TN 381042764
UOH/FAX 901-272-6830

DEADLINE FEBRUARY 3

7th Annual Medicine Wheel Animation Festival

Touring festival open to independent filmmakers born or living in US and Canada. 16mm, max. 25 minutes. No fee. "Looking for beauty, innovation, content, and experimentation."

SASE TO MEDICINE WHEEL ARTISTS' RETREAT
PO Box 1088
GROTON, MA 01450-3088
508-448-3717

DEADLINE FEBRUARY 14

Digital Bayou

Tools and techniques for networked worlds enable digital societies that have never been possible before. The SIGGRAPH 96 Digital Bayou will bring together an international assemblage of ideas and people presenting state-of-the-art research and applications in interactive computer graphic and interface techniques. The project must be interactive. It must be a working model, and must not be included in the SIGGRAPH 96 Exhibition. SEND TO:

BRAIN BLAU & CLARK DODSWORTH
SIGGRAPH 96
DIGITAL BAYOU Co-CHAIRS 10
HILLCREST DR.
SAN RAFAEL, CA, 94901
415-454-1903
FAX -1953 BAYOU.S96@SIGGRAPH.ORG

DEADLINE FEBRUARY 14

The Bridge: SIGGRAPH 96 Art Show

Proposals that work with the theme of The Bridge by connecting 2 or more sites or programs together either physically or conceptually via computer technology, "technological bridges of interactivity designed to entice people of all walks of life." Goals: to bridge the gap between art and technology, between the various programs of the conference, and between the conference and the local community, and utilize computer graphics technology in surprising and innovative ways.

JEAN IPPOLITO, THE BRIDGE: SIGGRAPH 96 ART SHOW CHAIR, SAVANNAH COLLEGE OF ART AND DESIGN
548 EAST BROUGHTON ST. SAVANNAH, GA 31401 912-898-8658
BRIDGE.S96@SIGGRAPH.ORG

DEADLINE FEBRUARY 15

D.C. National Air and Space Museum

Internships offered to undergrad and grad students in aviation, space science, photography, journalism, education, history. Hands-on experience in a variety of areas incl. exhibition design and installation. Minimum 10 weeks. This deadline applies to the summer semester. Stipend or credit.

INTERNSHIP PROGRAM, NAT'L AIR AND SPACE MUSEUM, ROOM P700, MRC 305, SMITHSONIAN INST., WASHINGTON, DC 20560; 202-786-2106

DEADLINE FEBRUARY 15

Djerassi Resident Artists Program

1-7 month (Apr.-Oct.) residencies to 50 artists in all media, esp. environmental and experimental art. Djerassi is on 600 acres in the Santa Cruz Mountains. Room and board, studio/workspace.

DJERASSI RESIDENT ARTISTS PROGRAM,
2325 BEAR GULCH RD., WOODSIDE, CA 94062; 415-851-8395;
FAX 747-0105

DEADLINE FEBRUARY 15

Florida Museum of Natural History

\$26,000 budget for the purchase of public art to be installed in Univ. of FL's Florida Museum of Natural History Exhibition Hall. Request pros. by Feb. 15. For pros., SASE to:

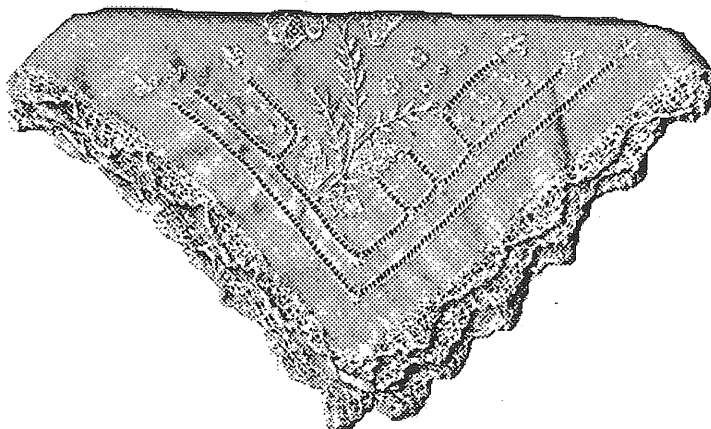
ART IN STATE BUILDINGS PROJECT BR-128, UNIVERSITY GALLERY, PO Box 115803, GAINESVILLE, FL 32611-5803

DEADLINE FEBRUARY 15

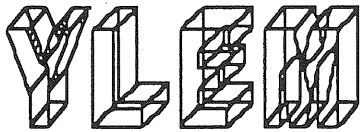
Proposals wanted for Art and Technology

Arizona State University - Computing Commons Gallery proposals wanted for art and technology based exhibitions for 1996-97 exhibition year.

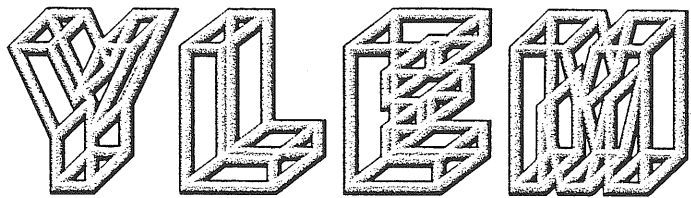
BARBARA ESCHBACH, DIRECTOR,
COMPUTING COMMONS GALLERY, AZ
STATE UNIV., Box 970101 TEMPE, AZ 85287-0101
BARBARA.ESCHBACH@ASU.EDU



Lace Hankie by MArgaret Turner



Artists using VRML the Web or interested in doing so are requested to contact Beverly Reiser, since there is a possibility of Ylem doing a VRML art site: beverly@idiom.com

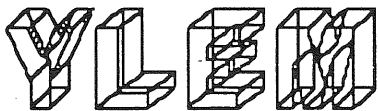


Ylem Slide Registry and Exhibits News



Inversion by Scott Kim

All members whose work is on Ylem's Web site will be pleased to learn that our site, "Art on the Edge," has won excellent reviews!



Did you know that your Ylem membership makes it possible for your shows to gain global publicity through the Internet? Please send news of your shows or art events to Beverly to be posted in "News of Members" column on Ylem's Web site: email to: beverly@idiom.com—or Mac disk with text or Word file to Member News, attn: Beverly, 6979 Exeter Dr., Oakland, CA 94611.

Ylem has always had exhibits on an ad hoc basis, but because of many inquiries Ylem has formed a new exhibits committee. (To be on it, enclose a note with your slides). It is brimming with projects, but it needs your slides in order to make proposals to curators!

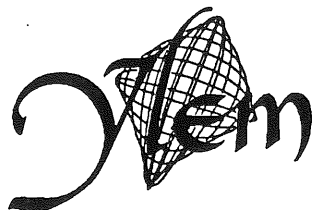
Ylem will give slide shows to curators, helping them to become informed about new media. Each artist's work will be identified with a name (or business name) title slide. Each curator will take home our packet which describes the artists and their state-of-the-art media, lists the slides shown, and gives contact addresses. Your fee covers the preparation of a professional-level presentation.

The first showing to the curator of Gallery at the Rim, got us a technology art show during MacWorld in January! (See January-February Newsletter). In other cases, the showings will open up opportunities for individual artists.

Slides will also be used to determine create proposals for Ylem shows at alternatives spaces and museums.

We're brimming with projects! Ylem now begins its annual slide registration process: you can continually update your work.

Please follow instructions on other side. If you have questions or suggestions, contact: Trudy Myrrh Reagan, 967 Moreno Ave, Palo Alto, CA 94303; 415-856-9593; email: trudymyrrh@aol.com



Your membership entitles you to group rates on health insurance! Contact Ed Elkin at Media Alliance, 415 546-6334 or 510-254-3864.

YLEM SLIDE REGISTRY FORM

DEADLINE FEBRUARY 1

NAME _____

BUSINESS NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

COUNTRY _____

EXACT TEXT FOR NAME (OR BUSINESS NAME) TITLE SLIDE (Maximum: 30 char.) _____

SLIDE LIST (Title, dimensions, date, medium)

1. _____
2. _____
3. _____
4. _____
5. _____

150-WORD DESCRIPTION: 1. A short non-technical description of your **medium**. Best: focus on only one specialty, change slides and category on next slide update. 2. A **brief bio** that identifies your expertise: education, awards, teaching or curatorial, etc. 150 (legible!) words in this space:

If possible, submit this and above information by email—or, as a text file on diskette. (saves us work!).

SUPPORTING MATERIALS (optional)

Resume, artist statement and 8 1/2" X 11" reproduction (good xerox OK) will be placed in a notebook to show curators. Video of your work: Send a *copy* (not original) tape in 1/2" VHS format. Enter title under Slide List. Note: This will not be returned. We also plan to show it at Ylem lectures for the public.

FEE: \$15 (\$5 renewal)

____ (\$10—once only fee for "name or business" title slide, and \$5 for new information in curator packet)

____ additional for title slides for your personal use @ \$4.00 each.

____ total enclosed

Make check to "Ylem" and please put "Slide Registry" in memo box.

Title slide placed in the slide show ahead of your art to identify you. **If you wish old slides returned, please enclose a SASE.**

CHECKLIST

__ Slide Registry fee

__ 5 Slides in a reusable full-page, 3-hole slide page.

Label with title, artist name, dimension, date, medium and TOP.

Duplicate slides only. Do not send your original.

__ Completed form, including slide list and 5-line description

__ (Optional): Resume, artist statement, reproduction, video, SASE for return of previous slides.

SEND by February 1 TO:

Trudy Myrrh Reagan, 967 Moreno Ave, Palo Alto, CA 94303; trudymyrrh@aol.com

More details on reverse. Questions? Trudv 415-856-9593

Opportunities

DEADLINE APRIL 5

SIGGRAPH 96 Artist/Designer Sketches

Works in progress, special creative and production problems, novel techniques, performance pieces, challenges encountered in developing artistic and communication applications—all of these and other stimulating topics are encouraged in Artist/Designer Sketches submissions.

KEN MUSGRAVE,
SIGGRAPH 96 SKETCHES CHAIR, THE
GEORGE WASHINGTON UNIVERSITY,
20101 ACADEMIC WAY, ASHBURN, VA
22011; 703-729-8250/FAX.8251
SKETCHES.S96@SIGGRAPH.ORG

DEADLINE APRIL 12

SIGGRAPH 96 Animator Sketches

Do you have an animation that you'd like to talk about? Works in progress, special creative and production problems, novel techniques, out-takes and bloopers, highly technical works, and works of obscure visual meaning—all of these and other stimulating topics are encouraged in Animator Sketches submissions.

KEN MUSGRAVE
SIGGRAPH 96 SKETCHES CHAIR, THE
GEORGE WASHINGTON UNIVERSITY,
20101 ACADEMIC WAY, ASHBURN, VA
22011; 703-729-8250
FAX -8251, SKETCHES.S96@SIGGRAPH.
ORG

DEADLINE AUGUST 6—8

SIGGRAPH 96 Art Market

SIGGRAPH 96 has set aside a special area of the Exhibition for artists to sell their work. The Art Market will be open during Exhibition hours. For info about space fees and qualifications for participation, contact:

SIGGRAPH 96 EXHIBITION MGMT,
HALL-ERICKSON, INC. 150 BURLINGTON
AVE. CLARENDON HILLS, ILLINOIS,
60514
708-850-7779
FAX -7843
HALLERIC@SIGGRAPH.ORG

ISEA 97 in Chicago

The School of the Art Institute of Chicago will be hosting the 1997 International Symposium on Electronic Art in the latter part of September, working closely with several major Chicago cultural institutions as well as with area universities to jointly present and coordinate a wide variety of events during the symposium week. ISEA currently are planning to document the week's activities on a CD-ROM. Details of the symposium and calls for participation are coming out shortly. Contact:

SHAWN DECKER, ASSOC. PROFESSOR,
CHAIR, SDECKER@ARTIC.EDU;
MICHAEL RODEMER, ASST. PROFESSOR,
RODEMER@ARTIC.EDU;

The New York Hall of Science

Proposals wanted for a light work or projectable installation for the walls of their state-of-the-art auditorium.

CONTACT: MARCIA RUDY
718-699-0005,
EXT. 312

Networked City

A networked event is to take place during ISEA96, the 7th International Symposium on Electronic Art, September 16-20, 1996, and R96, a city wide festival organized by Rotterdam Festivals, September 16-29, 1996. Both festivals will be held in Rotterdam, The Netherlands. The idea is to give people who are not connected to the Internet an idea of what the Internet is, and that it can be fun, by creating an attractive game that can be accessed in different ways. "We are looking for ideas!"

FRANK COLIN; CULTURE@NBN.COM
SCHOOL OF THE ART INSTITUTE OF CHICAGO,
ART AND TECHNOLOGY DEPT., 112 S.
MICHIGAN, CHICAGO, IL 60603

SIGGRAPH 96 Online

This Call for Participation provides an overview of how to submit to all SIGGRAPH 96 programs. For the latest, most comprehensive information on program submissions, go to:

HTTP://WWW.SIGGRAPH.ORG/CONFER-
ENCES/SIGGRAPH96/; FTP://FTP.SIG-
GRAPH.ORG/CONFERENCES/SIGGRAPH96;
GOPHER://GOPHER.SIGGRAPH.ORG/CONFERENCE/SIGGRAPH 96

National Network for Artist Placement (NNAP)

Job placement career counseling of fine and performing artists. Publishes National Directory of Art Internships (\$50, prepublication price), and National Resource Guide for the Placement of Artists (\$45). Just starting: Women Incorporated, a resource club for women entrepreneurs. \$29 per yr.

NNAP, 935 W. AVENUE 37, LOS
ANGELES, CA 90065; INFO, FAX: 213-
222-4035

Future Health

New book by Ylem member Clifford Pickover treats computers and medicine in the 21st century. The essays describe futuristic operating and examinations rooms, the challenges of medical schools in preparing 21st-century physicians, futuristic fractal models in pathology, new medical imaging technologies, electronic gophers to obtain medical information, digital dentistry, artificial intelligence in medical diagnosis, computer conferencing for medical consulting, bloodless robotic surgery, making solid models from medical images.

NEW YORK: ST. MARTIN'S PRESS. ISBN
0-312-12602-6.

The Geometry Forum

The National Science Foundation has funded a set of computer newsgroups called the Geometry Forum. Available via Internet, the Forum is an interactive journal for people with interests in any aspect of geometry, from the high school student to research mathematicians. The Forum announces conferences and institutes, describes software and books, discusses current research topics, and has geometry puzzles. For example, there is an ongoing discussion of visualization of 4D. It's interactive: anyone who reads it can also write it. One can pose questions and be part of discussions.

DEADLINE JANUARY 15

Outstanding Fractal Painter artists sought

Great marketing opportunity! Contributions of exciting, interesting, beautiful artwork and original creative techniques sought for a forthcoming high-quality full-color book on using Fractal Design Painter by Ylem member Jeremy Sutton. Please submit low-res images via floppy to:

JEREMY SUTTON,
JEREMY@PORTRAYALS.COM
PORTRAYALS
245 EVERETT AVENUE,
PALO ALTO, CA 94301 415-325-
3493

DEADLINE SEPTEMBER 9

Science Imagined

A call for entries for an exhibition of artists' books to be held Oct. '96 on the theme of envisioning science as the new millennium approaches. Collaboration encouraged. Max. 2 entries. All book forms eligible. Size limit 20" h. X 40" w. X 20" deep. Prospectus, send SASE to:

BERKELEY ART CENTER ASSN.
1275 WALNUT ST.
BERKELEY, CA 94709
INFO: SUZANNA HAYS
510-549-2012

Digital Giraffe

Ylem members are invited to submit an article to be published on the Electronic Quill page of the Digital Giraffe monthly art magazine online. Two typewritten pages on any subject related to art and culture, broadly defined.

EMAIL SUBMISSIONS TO GIRAFFE@GIRAFFE.COM; THE DIGITAL GIRAFFE ONLINE STUDIO CAN BE FOUND AT [HTTP://WWW.GIRAFFE.COM/](http://WWW.GIRAFFE.COM/)

Gallery 16

An innovative space integrating traditional media and digital art. Contemporary fine art, photography, digital editions.

1616 16TH ST. 3RD FL., SAN FRANCISCO, CA 94103; 415-626-8403

ISEA 97 in Chicago

The School of the Art Institute of Chicago will be hosting the 1997 International Symposium on Electronic Art in the latter part of September, working closely with several major Chicago cultural institutions as well as with area universities to jointly present and coordinate a wide variety of events during the symposium week. ISEA currently are planning to document the week's activities on a CD-ROM. Details of the symposium and calls for participation are coming out shortly.

CONTACT ISEA96
PO Box 8656
3009 AR ROTTERDAM
THE NETHERLANDS, TEL/FAX 31-10-4778605 EMAIL ISEA96@HRO.NL OR ISEA96@ENT.EUR.NL
[HTTP://WWW.EUR.NL/ISEA96](http://WWW.EUR.NL/ISEA96)

We cannot verify all information sent to us. Readers, inform us of incorrect or false information, please.

Needs/Offerings

ArtsWire CURRENT

A general-interest arts information service online, with info on public arts policy. To contribute news, post information on Arts Wire or subscribe, contact:

DAVID GREEN, ARTSWIRE CURRENT EDITOR, GREEN@ARTSWIRE.ORG; TO SUBSCRIBE TO ARTSWIRE-CURRENT, JUST SEND AN E-MAIL NOTE TO: LISTPROC@LISTS.COLORADO.EDU. LEAVE THE SUBJECT LINE BLANK (OR NEAR BLANK FOR AOL USERS). IN THE MESSAGE BODY, SIMPLY TYPE: SUBSCRIBE ARTSWIRE-CURRENT. FOLLOWED BY YOUR FULL NAME AND STATE CODE.

College of Marin Indian Valley Campus

College of Marin offers a diversified schedule of courses through Community Education and Services. The Indian Valley Campus provides a wide range of support for NBMA members and others interested in multimedia production, as well as a physical location and support for Digital Village, an outreach program for Marin County's diverse multimedia community.

FOR INFO: DON URQUHART
COLLEGE OF MARIN INDIAN VALLEY CAMPUS, 2 MILES FROM HWY 101 ON IGNACIO BLVD., "MIWOK CLUSTER" OF BUILDINGS. DIGITAL VILLAGE IS IN THE LIBRARY. 415-883-2211, EXT. 8223

Join North Bay Multimedia Artists(NBMA)

Membership brings: A year's subscription to the Multimedia Reporter, which chronicles information and events for multimedia professionals and enthusiasts in the SF Bay Area; discounts at meetings and events; net-working opportunities. Renewal: \$65; new membership: \$75; ask about special prices for full-time student memberships.

NBMA, PO Box 150296
SAN RAFAEL, CA 94915
1-800-756-7823;
ANNIE@FORUM.SWARTHMORE.EDU

Tower Calendar

The free 1996 wall calendar for Tower Video and Record store was designed by Ylem member Corinne Whitaker. More info:

CORINNE WHITAKER, GIRAFFE@RED-SHIFT.COM

World Wide Web Design Guide

Excellent beginner's guide for artists by Ylem member Stephen Wilson. Coming from the perspectives of experimental arts and design, it shows you how to create unique, compelling Web sites. It empowers readers to participate in the cultural revolution of the Web. 382 pages, \$40.

HAYDEN BOOKS, 1-800-716-0044;
[HTTP://WWW.MCP.COM/HAYDEN/INTERNET/WEBDESIGN/INDEX.HTML](http://WWW.MCP.COM/HAYDEN/INTERNET/WEBDESIGN/INDEX.HTML)

Bamboo Needed

I need a large amount of Bamboo for a large scale sound sculpture that will be done in collaboration with a group of children at the Richmond Art Center for Sound Culture '96. The bigger, the better. I'm willing to cut and collect it. Contact

LARNIE FOX, 415-285-6003
LARNIE@KUMR.LNS.COM

SOME CALENDAR ITEMS REPRINTED FROM:

Multimedia Reporter (from North Bay Multimedia Assn.)

ArtsWire CURRENT boyer@artswire.org

Leonardo Electronic Almanac and FineArts Forum paul_brown@siggraph.org or
http://www.gu.edu.au/gart/Fineart_Online/home.html

Art Calendar
(the monthly marketing and career management journal for artists, PO Box 199, Upper Fairmount, MD 21867. Subscriptions \$32/yr.)

Exhibits

THROUGH FEBRUARY 10

The Majesty of Chaos

Capp Street Project presents a new installation by San Francisco artist Robert Catalusci. The Majesty of Chaos will be created on site during a 6-week residency. Catalusci will give a talk at the gallery on Wednesday, January 10, 7:00 pm. Admission to the talk and the gallery is free.

CAPP STREET PROJECT, 525 2ND ST., SAN FRANCISCO, CA

THROUGH JANUARY

Alan Rath Exhibit

Rath's sculptures combine technowizardry, capriciousness, benign pet-like surveillance, dry humor, serious commentary, and a reverence for the working machine.

PALO ALTO CULTURAL CENTER 1313 NEWELL RD., PALO ALTO, CA 94303

JANUARY 9-31

Ylem: Artists Using Science and Technology Exhibit

(That's what it's called! Details on page 2.)

THROUGH JANUARY 6

After the Camera's Eye

Includes Ylem artist Corinne Whitaker.

SAN BERNARDINO COUNTY MUSEUM, 2024 ORANGE TREE LANE, REDLANDS; 909-798-8570

JANUARY 14

"The Terrible Uncertainty of the Thing Described"

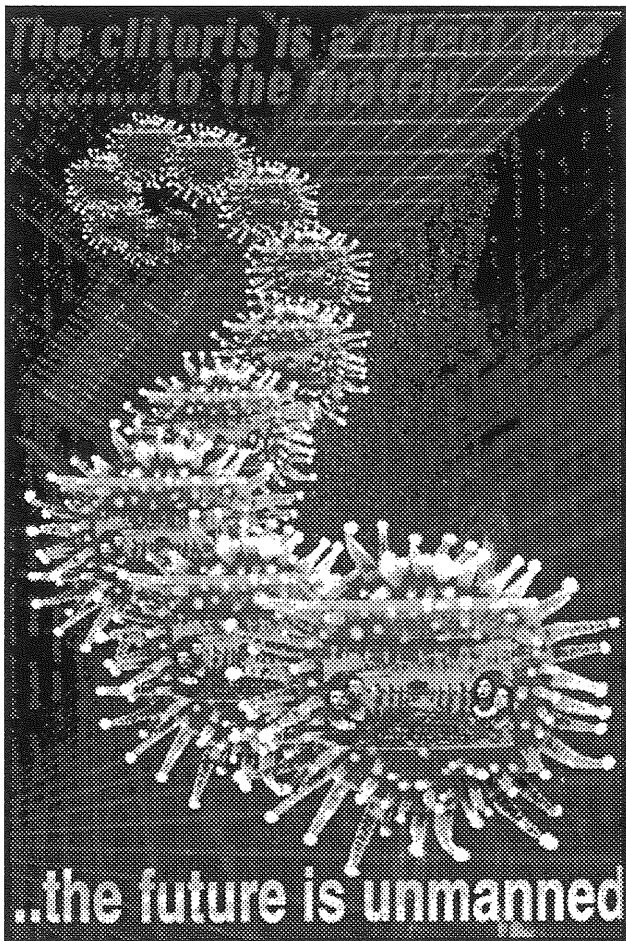
Doug Hall's 3-channel video, sound and mechanical installation is based on imagery of fires, floods and associated sounds.

SAN FRANCISCO MUSEUM OF MODERN ART, 51 3RD ST., SAN FRANCISCO, CA 94103

ALL EVENTS AND EXHIBITS ARE IN THE SAN FRANCISCO BAY AREA EXCEPT WHERE NOTED.

IS YOUR EVENT OR EXHIBIT LISTED HERE? SEND TO YLEM EDITOR, 967 MORENO, PALO ALTO, CA 94303.

Consumption by Elena Popa



(poster) by VNS matrix Insurance offer

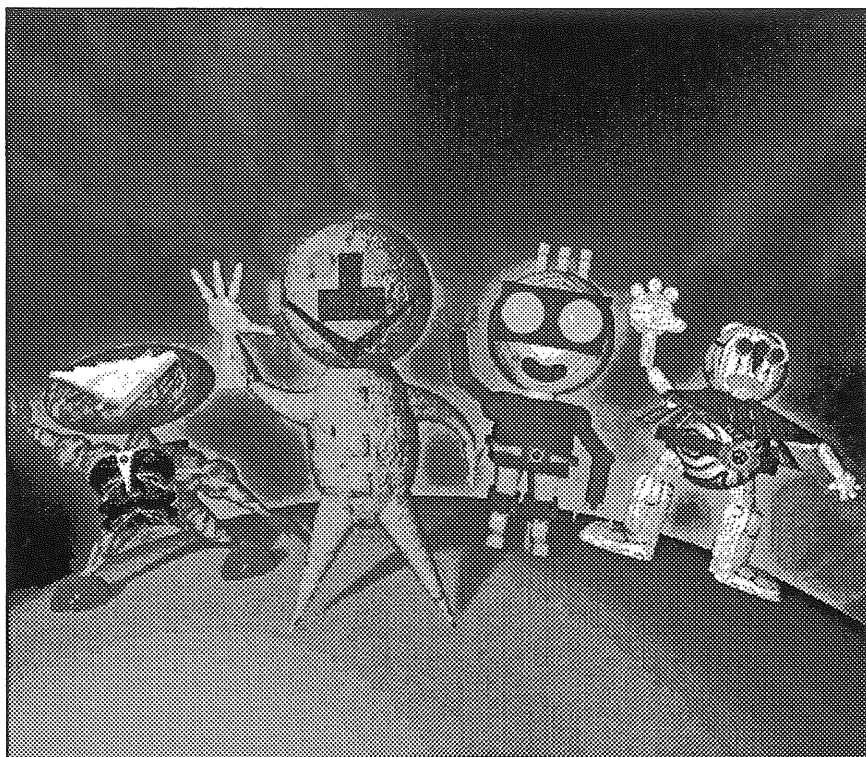
SHAOLIN WOODEN MEN: STATEMENT 28.8.95

WE ARE SOUND. SUPER DEFORMED MEDIA CONSTRUCTS EXISTING IN THE ABSTRACTION OF ELECTRONIC SPACE. OUR BODIES ARE SIMPLY SURFACE. Hollow containers resonating with Digital HARMONY. OUR BODIES ARE MADE OF TONAL FREQUENCIES. Interact with us to release the sound. WE MANIFEST IN YOUR WORLD AS ICONS TO OUR TRUE NATURE. Our image is constructed to give identity to our invisible bodies. WE ARE NOT HUMAN, WE ARE NAVIGATIONAL DEVICES FACILITATING THE EXPERIENCE OF SOUND. Constructed from geometry and scanned driftwood. WE ARE NOT ARTIFICIAL, WE ARE INTERACTIVE IMAGES LINKED TO ANOTHER WORLD. Mediated by humans, carrying our message to you. WE ARE NOT DIGITAL, WE SIMPLY MANIFEST IN ELECTRONIC SPACE. Our true selves exist on a level

beyond binary code.:-) :-) [-:] >:-> Shaolin Wooden Men

<http://www.peg.apc.org/~psy/SWM/>

10



text written by the Shaolin Wooden Men
Illustration "Shaolin Wooden Men" by S.W.M.

Australian artists are strongly featured amongst an international field who have substantial works in the CD-ROM medium and all approach the issues of interface and interaction in different ways not least of which is the design of the first screen. When encountering a work's interface for the first time the initial task is to find the way in....John Colette, a Sydney-based artist, came up with a solution to this by providing three starting points based on the same data on his disc *30 Words for the City*.

- The Card Player will randomly play a loop of the entire work.
- The Stand Alone Player will play these in a loop until Quit.
- The Interactive Book will act as 'a book format of the piece' - his description.

Completed at the end of last year, Colette's work took some mature approaches to the intrinsic attractiveness of small, brightly colored, moving images offering options of, as the book metaphor suggests, random access and exit from any part to any other. The metaphor is appropriate in describing the relationship that his piece sets-up with the reader for, as auteur, he provides sounds and pictures captured from the two cities of Sydney and Tokyo, manipulated, combined, collaged and edited with startling image clarity, as a backdrop for haiku-like poetic word presentations which record his feelings about moving and existing in these environments. The interacting subject by definition, is in the same kind of close proximity as would be the reader of a book, the artform which through the novel, has come to define the intimacy of the one to one communication process, so consummately demonstrated here. However, the only way to terminate and return to the 'title' page is to Quit and begin again - or find something else to do until the movie has finished. The clues provided in this 'book' as to 'content' are not found through a contents or index page but simply through combining the two states of interaction and immersion sequentially - you select from one of the button images, you watch, you decide what to watch next - a state not dissimilar to a veg-out session in front of the television with the remote controller! So the metaphor of the physical book is tenuous particularly as a real book lacks the hyperlinking feature so particular to interactive mediums which are able to move directly from the content/index description to the source text, sound and images.

'Digital Rhizome' by Brad Miller was the first interactive computer piece I encountered 18 months ago and the notes I made then I feel apply as a general strategy for many other works which move forwards using Buttons - areas of the screen which indicate where to progress to the next screen or sequence. The title (or Main Menu) screen presents eight options including Exit. No clue is given as to the consequence of making one choice or another - a first level of meaning is thus quickly established. A collage of images are deployed across the area of the screen and superimpose on a textured backdrop. As selected buttons lead on to successive screens a pattern begins to emerge about the organization of the screen space. The interactive contribution is quickly learnt to influence progress palpably, but is recognized as not being "control". A second level of meaning is thereby soon attained. Exploration seems to be the subsequent interactive strategy involving 'finding the edges' or mapping the maze and like the best mazes, a map is not provided anymore than you could expect a map for navigating your way out of a dream. And the subsequent experience hovers somewhere between those two states. Having left the 'home circle' of the title screen, the button pressing expedition sets out

and circles back through encounters with the constructed juxtapositions of sound and visual image, eventually arriving again at the title screen.

With so little to go on, ("...not a beginning or an end; it is always in the middle ..." a reference to the rhizome plant type of the title), the "mazing" process itself offers the third level of meaning as the motivational drive changes into a pleasurable era of reflexivity. Without knowledge of the consequences of taking options the form of the exploration is accepted as being purely aleatoric - chance not choice. The perambulation is as through a series of arcades or galleries, exposing the author's and the interactor's predilections and prejudices in the tradition of reflective contemplation. A fourth level of meaning is now available to securely invoke the familiar defuser of subversive strategies - interpretation. In the case of Digital Rhizome, on what basis were these images selected? Do they in themselves acknowledge the received (from TV, from print) image as problematic? Are they from a folio of experiments, with cameras output to the computer and then 'developed' to challenge received assumptions? It seems from this initial encounter that the element in the piece, the base unit, is the moving image, so attractive to our innate hunter's eye. Most of the movies are referencing technology and the technology of war in particular - the hunter's eye is appropriately served. The mind reels under the weight of mass disseminated paranoia - the brutality of the Age of Print; the callousness of the computer-imaged Gulf War. Does the ability to participate through this interactive piece in 'choosing' to steer again the route which will replay the image of Iraqi squaddies running from their vehicles as a missile homes-in, make the event anymore meaningful in the wider context? Or does it simply re-lect, through the computer technology in front of which we sit, the ability to image what previously could only be imagined?

30 Words for the City is currently distributed as a collectors item limited edition of 500 copies. Digital Rhizome is duplicated individually by the artist as requests for a copy are received.

Mike Leggett, 17 Ivy Street, Darlington, 2008
tel 02 310 1169

Unfortunately 3 stills from: "30 Words for the City"
interactive CD-ROM by John Colette
did not survive a fatal binary scramble



CutWet by Linda Dement (way above)

Amanda's Tissue by MARGaret Turner (just above)

MARGaret Turner wrote an article for this publication, unfortunately, mischievous binaries ate it for brunch. We really want to hear from an Aussie Woman Artist, so please resend your article and it will be included in the next issue..

The Australian Network Art for and Technology

The role of the Australian Network for Art and Technology is to advocate for the cultural and critical environments that support the field of art, science and technology. Its core objectives are to:

- increase and improve the provision of opportunities for practitioners in art and technology
- facilitate exchange between the arts, technology, sciences and industry
- reflect and encourage diversity in the practice and representation of arts and technology
- encourage and support broad ranging critical debate on arts and technology

ANAT undertakes a wide range of activities including training programs, publication, funding of artists' projects, and conference organization. They include: ANAT Seasonal Schools in Computer Aided Art. Since its inception in 1985, ANAT has pioneered projects to link artists with new technologies and arts-specific skilling programs underpinned by a belief that the larger community will benefit through artists' development and critique of new technology. A 'clever nation' is one which recognizes and employs the skills and creative wealth embodied by the nation's artists. ANAT's training programs have empowered many artists to develop their own relationships with host organisations, ensuring their continued access to facilities and expertise.

In January 1996, ANAT will again stage a National Summer School in Computer Aided Art and Design at the Northern Territory School of Art, Darwin University. It will focus on the acquisition of skills for indigenous artists from the region, providing some places for artists from South East Asia. This will generate an exciting environment for the exchange of skills and ideas for artists of the Asian Pacific region, and will provide opportunities for further cultural exchange.

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The Art Research and Development Fund...

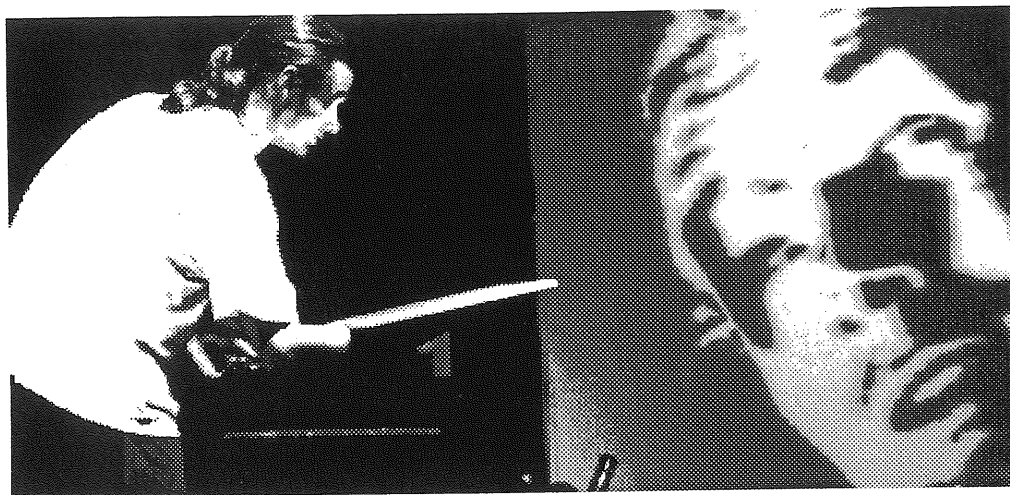
is the only grant line in Australia dedicated to Art and Technology. Both established and younger new media artists have received initial support through this fund. The fund is generally advertised in February in the national press and through the ANAT newsletter, with applications closing in April. In 1995 \$40,000 was awarded to 10 projects. Networking and Information ANAT places particular value on its networking activities. As a web-like entity we have daily contact with a range of artists working across a number of artforms, and engaging with new technology in multifarious ways. Our database is an expert system, a repository of 10 years of research and networking. The database contains around 2000 listings including 500 Australian artists working in the new media field. We disseminate information about new media artists to other artists, the media, curators, scientists, science centres, educators, employers, museums and others. This network circulates information webbishly; through publications, conferences, workshops, snail mail, e-mail, the internet and the ubiquitous telephone. Newsletter ANAT provides a print/online bimonthly newsletter to its membership covering theoretical and practical issues, training programs, festivals & events, opportunities and resources. For information on membership contact: Australian Network for Art & Technology, PO Box 8029, Hindley Street, Adelaide, South Australia 5000. Phone 08 231 9037. Fax 08 211 7323anat@camtech.com.au. or URL: <http://www.va.com.au/anat/>

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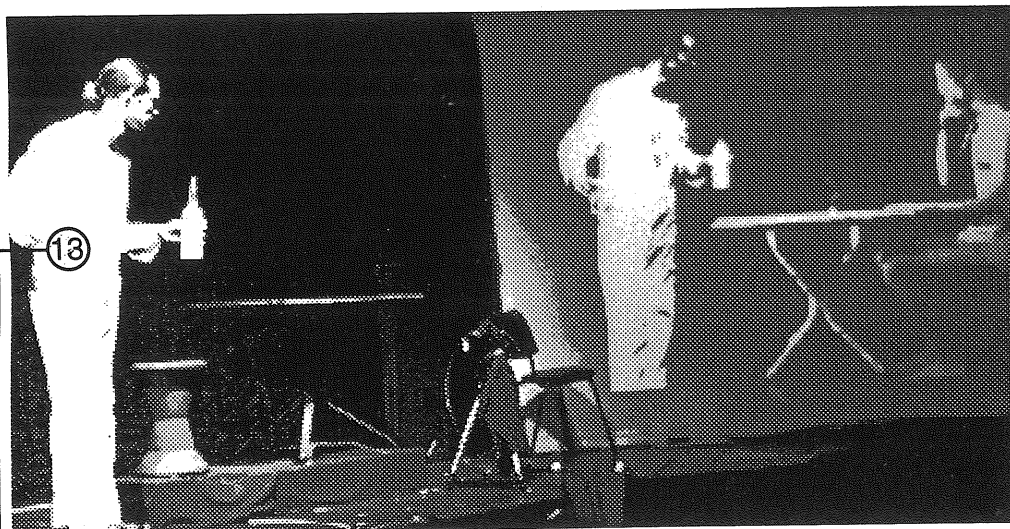
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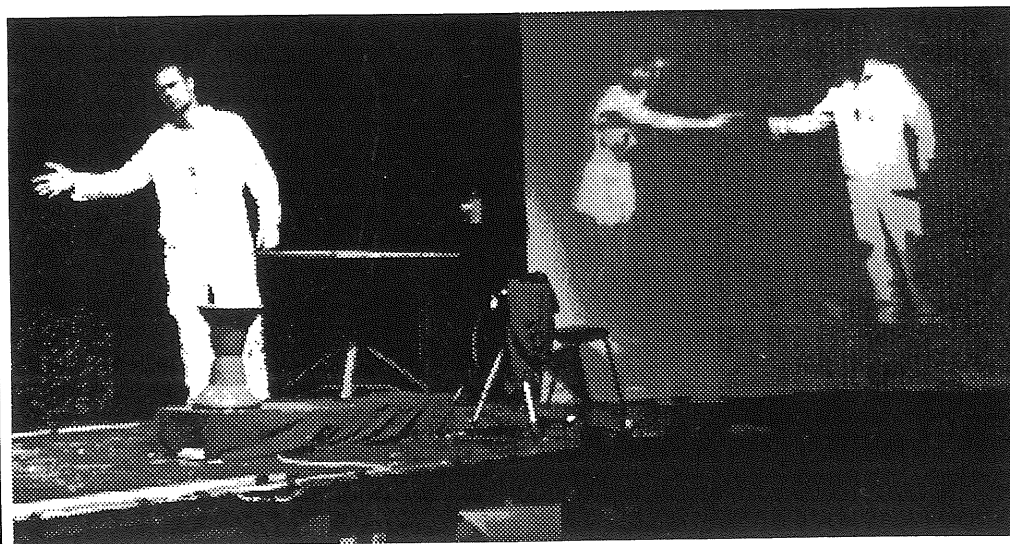
"Uncertain Circle" by Keith Armstrong & Andrew Brown



"Uncertain Circle" performance by Keith Armstrong and Andrew Brown (detail - "The Face")



"Uncertain Circle" performance by Keith Armstrong and Andrew Brown (detail - "The Table")



"Uncertain Circle" performance by Keith Armstrong and Andrew Brown (detail - "The Shake")

is an interactive live performance piece by Keith Armstrong and Andrew Brown. The performance involves a live performer interacting with digital video and synthesizer sound. Visually, "Uncertain Circle" mixes digitized video with live silhouettes from the Mandala Virtual reality system. Interaction between the live performer, his digital surrogate and video images of the performer and surrogate integrate into a collage of virtual relationships. "

"Uncertain Circle" deals with these relationships as symbolic of real and potential relationships between humans and the virtual worlds and virtual inhabitants they create. At another level it is about the technological and biological selves within us and their interrelationship and mutual control.

The score contains various music sequences linked to video segments, as the video segments are triggered the appropriate music is also played. The order of music and video segments in sections during creation was at times random while mostly preset. This flexibility presents an interesting challenge both compositionally and technically. Many of the musical segments are written so that they can be played in any order and even overlap without serious harmonic or rhythmic clashes. The technical side of performing randomly selected and concurrently sounding musical sequences was performed by a computer music program called MAX.

The composer programmed MAX (a computer language) to achieve the desired outcome. Specific extensions to Macromind Director were written in C to link the music and video triggers from the Mandala live performance. In pieces like "Uncertain Circle" which incorporates live and computer-based performance, writing programs to achieve interaction becomes an inherent part of the compositional process. The artist Keith Armstrong and composer Andrew Brown are both based in Brisbane.

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ARTIST USING SCIENCE AND TECHNOLOGY

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- **Newsletters:** The bi-monthly Ylem Newsletter contains articles on numerous topics along with news of members, a calendar of events & art opportunities.
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ylem is a not-for-profit organization
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